

# BEACH BOYS STOMP

28

DEC 1981

Merry  
Christmas  
from the  
Beach  
Boys



## BEACH BOYS STOMP - DEC 1981

22 Avondale Road,  
Wealdstone,  
Middlesex, HA3 7RE, England

### STAFF ('Our Team')

#### PRESIDENT

Andrew Bainborough

#### EDITOR

Mike Grant

#### ASSISTANT EDITOR & TREASURER

Roy Gudge

#### DIRECTION & SUBSCRIPTIONS SECRETARY

Ann-Michelle Bowerman,  
"Tanglewood", 19 Meadway,  
Esher, Surrey, KT10 9HE

#### INFORMATION OFFICER

Trevor Childs,  
38 Perry Street,  
Maidstone,  
Kent, ME14 2RP

#### CONTRIBUTOR

Andrew Doe (AGD)

#### SUBSCRIPTION RATES (per six issues)

United Kingdom £4  
Europe/USA £6 \$12\*  
Australasia £7 \$14\*  
(\* includes airmail)

-2-

## GOIN' ON

As from this issue, all articles, letters, etc. concerning STOMP should be forwarded to Mike Grant at the address on the left below BEACH BOYS STOMP - DEC 1981. This is now the Editorial H.Q. and 'nerve centre' for BEACH BOYS STOMP operations. As you can see from the staff list, there are several changes, which will result in a more efficiently run mag. So will everyone please send their subscription renewals to Ann Bowerman. Please also note that due to the rise in the cost of living subs have had to go up (envelopes alone cost 7 pence a time), but I'm sure you won't mind paying a little more.

Anyone wishing to place an advert would be advised not to leave it to the last minute, please send them within 3 weeks of receiving your previous issue. ALSO: the ad rate is £1 (maximum 50 words) per ad.

Back issues of STOMP are available at 75p each and if you buy all those available you get one FREE. Those available are: 3, 21, 22, 23, 24, 25, 26, & 27, postage extra at 10p each. (In Issue 27 the price for these was shown as 25p each, sorry folks, that was a typing error)

By the next issue we will have passed the 500 mark for enquiries from KTSa.

Finally, everyone here at STOMP would like to wish all BEACH BOYS STOMP subscribers a very Merry Christmas and a prosperous New Year, and of course, a happy 1982 to THE BEACH BOYS.

...ANDREW

With Roy Gudge taking over as Treasurer I would like to extend a very big thank you to Andrew's father Norman, who has been Treasurer since STOMP's inception and has done a fantastic job. THANKS AGAIN NORMAN.

...MIKE

### IN THIS ISSUE

RECORD AND LATE & OTHERS NEWS.....	3
FOUR WAY REVIEW.....	4
THE COUSIN COMES GOOD (AND NOT BEFORE TIME).....	5
IN DEFENCE OF MR. LOVE.....	6
HARMONY TO THE FORE.....	6
AGD REPORTS BACK FROM THE USA.....	7
RARE PICTURE SLEEVE NO.5 & PHOTOGRAPH.....	10 & 11
KIRSTY McCOLL REVIEW.....	15
20 YEARS OF BEACH BOYS.....	15
QUESTIONS & ANSWERS.....	16
FOR COLLECTOR'S ONLY.....	17
LETTERS.....	18

## RECORD NEWS

At last there is some new vinyl available this year which aside from Carl Wilson's LP + 45 has been very bleak. As mentioned in the last issue Mike Love has a solo album entitled LOOKING BACK WITH LOVE (LP + 45). (The cover of this appeared in the last issue in place of the Rare Picture Sleeve). Although available in the US it is not due for release in the UK until February 1982.

Also released in the US is the new Beach Boys compilation album TEN YEARS OF HARMONY (US No. 37445), due for release here in the first week of December (UK No. CRB 88553). The track listing is the same as listed in STOMP 27 with the addition of It's O.K. on side 3. At the time of writing we've only the US issue to go on, but the UK issue should be the same. The most interesting of the tracks are Cool, Cool Water and California Saga, 45 versions, and the School Days remix which is the one that should have been issued as a single in the US and Australia, but never made it. Lady Lynda is the long version. It's A Beautiful Day and Rock and Roll Music are also the 45 versions. There may be disappointment for those hoping River Song would be a Beach Boys version, however, Dennis' version which appears here is still a wonderful musical memory. Both the unreleased tracks are interesting, though of course many fans will know San Miguel quite well already, having appeared on bootlegs and on the Radio in 1970 in the US. Sea Cruise features Dennis on lead vocals. On the US issue the inner sleeves have all the lyrics to the songs plus production credits, we understand that these will be included in the UK issue but in the form of an insert.

Both Mike Love's LP + 45 and TEN YEARS OF HARMONY are available on import from the RECORD CORNER, 27 Bedford Hill, Balham, London, SW12 9EX (Tel. No. 01-673 6130). LOOKING BACK WITH LOVE is £5.99 plus 60p postage and the 45 is £1.25 plus 25p postage. TEN YEARS is around £7.99, but check the music press or telephone for the exact details of prices and postage rates.

ADRIAN BAKER'S GIDEA PARK LP has also been issued here on POLO Records (LP No. POLP 102 Cassette POTL 102). It contains all the Beach Boys material by Adrian which has been issued in his own name and also as Gidea Park, plus some new material.

Finally, the number of the ENDLESS SUMMER Re-issue mentioned in the last issue is MFP 50528 (cassette same number but prefixed by TC)

...TREVOR

## LATE & OTHER NEWS

The new US 45 is Come Go With Me/Don't Go Near the Water (No. ZS5 02633). It has already entered the US Hot 100. UK CBS will not now be issuing a 45 before the New Year. It can be obtained from RECORD CORNER in Balham, who do just about the best service around on Beach Boys US Imports. The 'B' side of Carl's US Heaven 45 was Hurry Love, same flip as Hold Me.

For those among you who keep lists of unreleased songs, a recent Goldmine interview with Bruce Johnston mentioned the following tracks: We Don't Know, Sherry She Needs Me, Inspiration, I Ran, Tones, Good News, With A Little Help from my Friends, The Letter (live), The Game of Love, Lonely Days, Honey Get Home, We're Together Again, Mona-Kani, Skatetown USA, Surfin' Suzie, I'll Always Love You, Da Doo Ron Ron, Be My Baby, Stevie, I'm a Man. In the interview Bruce mentions a collage of music from SMILE to appear on the double compilation; what happened to it then?

BACK

Mike Love's LOOKING/WITH LOVE album is set for UK release on the 12th February. Mike might also be coming over in the New Year to do some concerts with his Endless Summer Beach Band which would include Adrian Baker. Mike and Adrian might also do some recording in the UK. They have written some songs together and separately that they might do. Titles include Summertime Music, Fun is Free and American Girls.



Now that Adrian has returned from his third tour with the Beach Boys he is working on his own career; Adrian Baker solo, Gidea Park, Liquid Gold and other POLO Record projects. Adrian has written and produced the new Liquid Gold single, a slowie for a change, called One of Us Fell in Love, POLO 15. Also issued for the Christmas market is a medley of everyones favourite pub songs Celebration Gold on POLO 16, which is a lot of fun.

I sure you would like to join everyone here at STOMP in sending our congratulations to Adrian and his wife on the recent birth of their baby boy 'Christopher, Adrian'.

Adrian's Seasons of Gold was heard in the US by the Four Seasons, and now there is a chance that he will join them for a UK tour next year, singing and playing bass with them.

The Beach Boys Australian tour has been cancelled, which must be sad news for those 'down under'. However they may play some dates in South Africa around Christmas and the New Year. According to Adrian Baker, Brian Wilson has shown a remarkable change in his attitude to live shows, and is really enjoying the shows now. Only recent change in repertoire is the addition of Surf City.

Merry Christmas and a happy New Year from Trevor and myself.

...MIKE

#### FOUR WAY REVIEW

TEN YEARS OF HARMONY (CRB 88553) - LOOKING BACK WITH LOVE (NBI 33242) - BEACH BOYS/BRIAN WILSON RARITIES (ST 26463) - GIDEA PARK (POLP 102)

At last the double album featuring the best Beach Boys music from the last ten years. Unlike most best of albums, this does not contain all the 45 releases, but then the singles were not always the best tracks from the respective albums. Missing US & UK A side 45s are Tears In the Morning, Slip on Through, Sound of Free, Lady, You Need A Mess of Help to Stand Alone, Child of Winter, Mona, Honkin' Down the Highway, Peggy Sue, Kona Coast, Here Comes the Night, Oh Darlin', Keepin' the Summer Alive, Santa Ana Winds and Livin' With A Heartache. I'm sure everyone would have a different selection of favourite tracks. Personally I would have left off Wontcha' Come Out Tonight, Don't Go Near the Water, Come Go With Me, Deirdre and She's Got Rhythm and added Johnny Carson, Sweet Sunday Kinda Love, Matchpoint of Our Love, All This is That and Here Comes The Night (short version). I would have included School Days in my omissions but it turns out to be the re-mixed version with a re-recorded intro with bell and some beefed up drumming, an altogether livelier version. So it's inclusion is justified. Very nice to have 45 mixes, also on Cool, Cool Water and California Saga. At least someone did some homework.

What of the two unreleased tracks, well San Miguel with castanets to the fore is just great but Sea Cruise is a disappointment and very pedestrian. There must be better tracks in the can and why not give us a side of unreleased tracks? This was the ideal opportunity to do so. That said, most of the music is very fine indeed with Surf's Up, Good Timin', Add Some Music To Your Day, Til' I Die, The Trader and Goin' On sounding like real Beach Boys classics, but pick your own favourites. Interesting also to see production credits given to individual members of the group. For instance, Alan produced California Saga on his own. An ideal Christmas present to yourself.

On to Mike Love's album. Mike has built up a lot of bad feeling towards himself in regard to his treatment of Brian and the way in which he runs live shows. Also after reading David Leaf's book it is very difficult to be a Mike Love fan. But putting prejudices aside and listening to LOOKING BACK WITH LOVE as a Beach Boy solo album, it is not bad at all. Credit must go to producer Curt Becher for at least getting Mike to sing without the overloud nasalness (just listen to live versions of Be True To Your School, Some Of Your Love etc.), and on the oldie Teach Me Tonight he actually sings a ballad with style. The title track is also fine until you listen to the lyrics, but Mike did not write them so we cannot blame him. Abba's On And On And On sounds like Abba meets Do It Again, and works

very well, in fact oldies sound much more acceptable on a Mike Love solo album than on a Beach Boys album. Runnin' Around the World is another highlight. Paradise Found and One Good Reason are also growers. The one disappointment to me is Be My Baby which just cannot compare with the Ronettes original. All in all a very acceptable album from Mike, and with the shortage of new Beach Boys material most welcome.

If it had not been for the World Records Set the Australian Rarities album would have been fantastic. But it is still very worthwhile with Dennis' Sound of Free and Lady making their first appearance on an official album. Best of all is a live version of What'd I Say from 1964 with Brian on lead vocal. First previewed at this year's Convention its almost five minutes long. I wonder what other early songs like this are around in various countries. This appears thanks to Radio 2SM in Australia. One mistake on the sleeve about a track not on the album is Ray Sharpe's The Day You Left written by B. Wilson, was in fact one Bob Wilson and not Brian. For details of how to get this album write sending an international reply coupon to California Music, 2 Kentwell Avenue, Concord 2137, Australia.

Finally, the Gidea Park album. Surprisingly only Adrian Baker's second album and his first for six years. Side One features all Adrian's Beach Boys covers plus Happy Birthday Brian Wilson and the Beach Boys influenced original Summer Girls. It's nice to have them all together on one side of an album, and if you didn't bother with the singles you can now get them all in one go. Side Two is the more dance styled Gidea Park with Seasons of Gold and three Adrian originals making up a very enjoyable album which Adrian himself describes as not really a new album, just a compilation of recent singles. So there you have it four more albums to add to your collections.

TRACK LISTINGS: BEACH BOYS, BRIAN WILSON RARITIES; Side One - Be True To Your School (45 version), Pamela Jean, Sacramento, The One You Can't Have, Thinkin' 'Bout You Baby, Guess I'm Dumb, After the Game, Pray for Surf, Runaround Love, Surfin' Down the Swanee River, Side Two - Cottonfields (45 version), Lady, Celebrate the News, Sound of Free, Bluebirds Over the Mountain (Dutch issue), You're Welcome, The Lord's Prayer, The Story of My Life, Goodnight My Love, What'd I Say (live in Sydney).

GIDEA PARK; Side One - California Gold, Don't Worry Baby, Beach Boy Gold, Summer Girls, Happy Birthday Brian Wilson, Side Two - Seasons of Gold, My Maria, Lolita, Baby Come Back.

...MIKE

### THE COUSIN COMES GOOD (AND NOT BEFORE TIME...)

Having sworn upon a stack of 'Smile' out-takes I'd not buy a Mike Love solo LP were it the last record on the face of the earth, it now makes me feel extremely small (not to say contrite) to admit not only to buying LOOKING BACK WITH LOVE but to finding it a thoroughly enjoyable LP. Ably assisted by Curt Becher & Jim Studer, His Loveship delivers a diverse and highly listenable set of songs which strikes me as perfect summer afternoon listening, due in no little part to the familiarity of 100% of the material. This LP breaks absolutely no new ground, being a remarkably comprehensive catalogue of Becherian production techniques laced with the odd Beach Boys backing vocal lifted piecemeal from, for example, Do It Again; but where this was the prime failing of CARL WILSON (which now seems even more dismal in comparison), here it's like welcoming back old friends.

I can't even point to one track and say 'I don't like that'; admittedly, I like Rockin' the Man in the Boat less than the other nine, but it's still an acceptable track, providing variety at the very least. All the others have their moments, but I think Paradise Found, with its magic a capella intro and sub-Doobie Brothers middle eight just makes it to the top of the pile, a fingernail ahead of Runnin' Around the World, the most overtly BB-influenced track. I can envisage Spector devotees gnashing their teeth and rending garments over Be My Baby but, as Phil occupies a place in my affections roughly equal with that of Bruce, that's fine by me. This is not criticism, I hear you say, this is gushing praise; quite right - I just can't be objective about this LP, however hard I try, for the simple reason that no other LP I've heard in the past 26 years has caused me to smile all the way through as LBWL has. I could almost forgive Mike for all the tricks he's pulled these



these last few years.... nah, it's good - but nothing's that good.

P.S. Come on Jardine - shake a leg and get on with it!

...AGD

### IN DEFENCE OF MR. LOVE

When reviewing albums by individual Beach Boys or by them as a group we all seem to fall into one of two traps. We either lavish the LP with praise for its occasional brilliance or we savagely tear it apart if it does not come up to our dream-like expectations. In this review I will try to be impartial. I doubt if I will succeed because of my love of the Beach Boys has probably blinded me long ago. However, I will let everyone else decide. On first playing LOOKING BACK WITH LOVE I found it a very uninspiring set. It was in fact everything I expected from a Mike Love album. As side Two came to a close I honestly wondered why I had bought it. I then asked myself what it was that I had actually expected, certainly not a new 80s sound or an album of surrogate Beach Boys classics. I played the disc again, this time three tracks stuck in my mind; Looking Back With Love, One Good Reason, and Paradise Found. I agree with Mike they all sound slightly Doobie-ish but then there's nothing wrong with that. On subsequent plays Calender Girl and Be My Baby perked up somewhat. The Brian Wilson style organ intro on Be My Baby had me hooked, two fun records. The Abba song (in my mind not as BB sounding as the original) also grabbed me. In fact I can now say that after owning a copy for about a month only one track really galls me, Over and Over. I would prefer the BB camp leaving reggae type songs to those who can adopt reggae type voices (i.e. Sting). Apart from this one complaint I am very pleased with the album. Mike has dropped the Beach Boy/Celebration sound and has adopted a Mike Love sound. His voice is good and the LP even lacks an embarrassing song (Sumahama still gives me nightmares). Running Around the World may not break any new ground but as entertainment it's fine. Mike's singing of the verse on Teach Me Tonight is his best for many years. In fact this album goes a long way in re-inforcing the opinion voiced by many that the Beach Boys should call it a day. Bruce, Carl, Dennis and now Mike have all produced solo albums reflecting totally different musical styles (Mike's being closest to the BB pop sound). No wonder they cannot blend and make a proper Beach Boy album when all these conflicting ideas and personalities are trying to get out. If only they had started making solo albums 10 years ago! the Beach Boys may have by now settled into a cohesive unit.

In the past we have expected a lot from the Wilsons only to dismiss Mike as a poor relation. While I do not approve of his backtracking of the BB catalogue on the concert circuit this album has proved him to be worthy of much greater respect. I certainly look forward to the eventual release (I hope) of FIRST LOVE, and any other album Mike wishes to bestow upon us.

...RICHARD PHILPOT

### HARMONY TO THE FORE

Two new albums in the shops to enlighten our hearts. However, LOOKING BACK WITH LOVE doesn't exactly have that effect on me, but I'm sure a lot of fans will enjoy this album. I find it slightly boring and uninspiring, even so, pleasant enough. It's a shame that Mike Love has only written one track on the album, Paradise Found, as this rises above the rest. Although Curt Becher's fine production has cut out Mike's very nasal sound to a point that's bearable, with some enjoyable arrangements, especially on Teach Me Tonight. It lacks personality, and although some very good harmonies throughout, Mike's voice on a whole album just doesn't work for me.

Now 10 YEARS OF HARMONY, did ignite a little spark in me. Another compilation to add to the pile, but with a few added bonuses. On Darlin' Live, Carl sounds on form. The remix of School Days is by far better than the original. San Miguel appearing for the first time 'officially' on an album, and sounds just super, with castanets giving it extra life, a great Dennis Wilson number. Finally, a mention for Sea Cruise, I love it, a jolly, fun record and I get the feeling that Dennis enjoyed doing that one too!

... ANN

## AGD REPORTS BACK FROM THE USA

### "I KNOW IT'S A CHURCH? ANDREA...."

Prologue: After talking myself hoarse for six hours at the Convention, I decided I needed a little rest; so for the next 35 days, I flew over 20,000 miles to, from and inside America (averaging a flight every 52 hours) visiting friends in Ohio, Connecticut, Delaware (where they have churches....), North Carolina, Kansas and, of course, California. I had the time of my life (where else could one lose a small whale in Kansas City?) and, somewhere between Niagara and Fisherman's Wharf, managed to hear/see/learn a lot more than I had already heard/seen/knew relating to the Beach Boys, the distilled essence of which is displayed in the following. Would I do it again? At the drop of a hat.... only next time I'll take just the clothes I stand up in - that suitcase got flippin' heavy after Delaware!

### "I NEVER WANT TO SEE THAT AGAIN...."

During my scuttling to and fro across the States, I got to see one helluva lot of BB video material, far too much to go through scene by scene (even if I could remember it all) so I'll concentrate on those which deserve a little more than a passing mention - for whatever reason - and just feature the highlights of a few others.

"I never want to see that again" was my immediate reaction after suffering the July 5th concert from Long Beach. I take back all I said about the previous day's gig in Washington; this was, without doubt, the worse concert the Beach Boys have ever given. Of the band proper, only Dennis showed any tangible enthusiasm, drumming up a storm. I suppose Bruce might've shown some spark had he not seemingly spent the entire gig avoiding the cameras; Alan, when not half-asleep, looked about 75 years old; Brian was a pitiful sight to behold - really big again, his facial immobility was frightening - and even Love came over as a tired man. The singing was - well, put it this way; the best vocal was on "Sail On, Sailor" sung by Bobby Figueroa. The harmonies didn't, Mike sang twice as many notes off-key than usual and, though Adrian Baker looked the part and was obviously having great fun, his falsetto was way off 90% of the time. It was notable that when a slower song (e.g. "In My Room") came up, a crowd interview by Wolfman Jack and cohort was rapidly set up. Stranger still were the later portions of the show. There were the band, playing in near darkness.. and there were the fans going crazy - in broad daylight! It was during this latter segment that I formed the opinion the fireworks provided an essential distraction. I think Al summed up the prevailing feeling on stage that day when, after forgetting the entire lyric to "Wouldn't It Be Nice?" he looked over at Mike and shrugged, the inference being, 'so what, they won't notice'. Up until I saw this video, I was prepared to have an open mind (despite what I said in the last STOMP issue), but this show killed it - if this is how the band behave on nationwide TV, it's over. The Beach Boys December 31, 1961-July 5, 1981 RIP.

The comparison with another 1981 video was amazing; on the Mike Douglas Show, the band performed on the beach in Hawaii and they were great - absolutely professional and tight. How could a band slide downhill so far so quickly? A quick personnel check provides a clue; Carl was there, Brian wasn't.

Those who creased up with me on viewing the Sue Cook interview at the Convention will be pleased to learn there's an American one to equal it. The whole band plus Jerry Schilling appeared on "Good Morning America" in 1980, looking as if they'd just woken up (bar Dennis, slumped all over the couch, grunting once in a while). The questions were pretty routine, which tended to detract from the star of the show, Al. Completely ignored by interviewer and band alike, he amused himself by twiddling his thumbs, looked into space, hummed a little tune and eventually all but went back to sleep!

"Saturday Night Live" in 1976 was Brian's first TV appearance since he sang "Surf's Up" for Leonard Bernstein in 1967 and was, in it's way, just as much a milestone. He looked good - almost slim - and, for a moment every now and then, really went with the music and opened up. But it seemed obvious to me that he was reading from a cue card, as some have claimed; head down and going with the song, he'd suddenly look up and to the side and attempt a



smile.... only it came out as a leer, or a grimace. The most telling sequence came at the end of the show; as the guests crowded the stage, Brian stood apart and alone, unsure, until a female guest took pity and began to dance with him; a moment of true pathos.

Thankfully, most of the other videos were a joy to watch; Bri performing "That Same Song" with the Double Rock Baptist Choir and really getting into it after a hesitant start; the Collegiate Cheerleader Championship, where I could've sworn the drummer introduced himself as "Dennis the menace!" (it came as a great letdown to be told it was "Dennis from Venice"). Carl finally losing his cool with Tom Snyder; performing his solo songs much better live than on the Lp... and of course, a repeat showing of all the videos I'd seen at the Convention. Though I've checked them in my main 'thanks' section, thanks again Ken & Rick.

#### BROTHERLY LOVE

With my usual impeccable timing, I chose just about the worst possible time to drop in on Brother Records; the upcoming tour was but six days away and, if chaos wasn't exactly reigning, it certainly had a useful working majority. Assorted road crew wandered in and out, phones rang every few minutes and Jason wore a perpetual worried frown, whilst Katy assured me that things weren't usually like this. Given the conditions outlined above, it was most kind of her to take time out (and a considerable slice too) to give me a run-down of current events, answer my questions and generally be exceedingly helpful.

■ Estimating the gold records covering 75% of the office walls at a conservative \$10,000 (and noting that either most of the actual discs weren't what they claimed to be or there are some rare test pressings hanging up there), the tour seemed a good opening gambit into the current status of Carl. No, he wouldn't be on this tour as he was out at Caribou with Myrna, working on solo Lp number two, which would be all new/no out-takes from "CW" (En passant, Katy volunteered that some of the tracks not used for "CW" were better than what actually came out). As for touring, he keeps sending back the contracts unsigned and, despite what Mr. Love might say, nothing is resolved yet; the retention of Jerry Schilling by Carl as personal manager being a further devisive factor. Sensing an opening, I pushed a little and learned that Schilling wasn't fired, as some have claimed, but quit out of sheer frustration, describing the band as "almost unmanageable"; and with good reason. A little further probing revealed that, in the unlikely event of all five corporation members sitting down at the same table, each was attended by his own accountant, lawyer and personal manager/advisor as well as the corporation lawyer and accountant being on hand (and Bruce thinks he's got problems getting them all into the studio!!). Given the current/recent devisive state of the band, I began to understand why so little had been accomplished .... presently group affairs are being handled by the William Morris Agency (again).

Mindful that, fascinating as the internal machinations of The Beach Boys, Inc. might be, product news rated more interest points with the 'average' BB fan, I queried first news of an upcoming Mike Love solo set (old news now), then the proposed compilation. Though it's since been re-instated, at the time the "10 Years of Harmony" title had been junked, apparently because His Loveship didn't like it (this from the man who claims to have named "Endless Summer"?). The liner notes, I was informed, would be very good as they were going to the extent of checking up the original session dates and suchlike trivia, though in some cases there was a definite lack of information. Yes, the unreleased cuts would be on it (only a rumour back then) and, though she hadn't heard them, Katy understood they were good songs. They are, sez I before I can stop myself, and extricated myself from a potentially sticky situation with some quick thinking and swifter waffling. Oops... From my verbal smokescreen emerged the fact that no-one knew which mixes of certain cuts would be used and that there would be no new product of any kind in the foreseeable future (thus nixing a title given to me earlier by a source close to the band as a possible 45 A side - by the way, you'll be hearing more from this source later on...). As an aside on unreleased material, I learned that it's now all in archives being indexed (dare one hope for possible future release? Don't be so naive...), a process fraught with difficulty as every now and then something turns up which no-one knows anything about, necessitating calls for Diane Rovelie (who has contracted for the band since "Smile") or failing that, Brian. Katy told me that CBS were owed four more albums (and reading between the lines, I sensed that



all was not well between CBS and the band, and that the contract would not be renewed), and the routine question of when to expect a new studio lp yielded a startling answer; well, maybe next fall. That's autumn 1982!!! My incredulity must have been evident, as the rapid follow up was that it would be an all-new set. Cold comfort...

Still, it served as a good springboard for asking why the 20th year had been 'celebrated' in such lack-lustre fashion. The idea, it seems, was to use the whole year as a celebration (= tour, non-stop, to my sardonic mind). My proffered notion of a 20th Anniversary gig starring the whole gang - Jan & Dean, Glenn Campbell, Dave Marks and all the other BB alumni - was gently edged to one side as, after a spate of phone calls, we moved onto the touring aspect. The then rumoured Australian tour in early '82 was confirmed but heavy hints about one last UK visit drew a blank, though hopefully a seed has been sown (though don't bank on it....). The most interesting tour-related news was that Mike's motives in constantly touring aren't rooted totally in altruism or ego; cousin Love, it seems has a considerable financial interest in the Beach Boys, exceeding the usually compare slice and, with the band not exactly setting the charts afire, several ex-wives and a TM centre to support, the greenbacks have gotta come from touring (however badly they do it). This revelation made some of His Loveship's recent moves more logical (if not laudable), as in getting Brian to take over Carl's leads - sure, Adrian Baker (of whom more anon) could've handled them but Brian singing his own songs, what an idea! - and flogging the Long Beach concert on TV, thus nixing a contracted video.

The preceeding run-down on Mr. Love led logically into a discussion of the individual band members, who have lately been playing their own version of musical chairs, changing addresses with gay abandon. Carl's pretty well living at Caribou ranch, Alan's moved from Big Sur to Carmel Valley, Love's out at Lake Tahoe whilst Brian's now to be found at Pacific Palisades. Dennis? Well, no-one seemed too certain whether he's with Brian or living on "Harmony", his sailboat. With the locations came the personal status of each; Mike married Kathy when I was in Connecticut, Brian and Marilyn are still good friends despite the divorce, Carl's still with Gina whilst Dennis and Christine are a thing of the past, leaving only Alan still with his original spouse (I've not forgotten about Bruce - he just doesn't count in my book). The conviction that Carl will eventually return to the fold is seemingly unshakeable, though it seems he's not alone in his frustration with the oldies; when my source close to the band tackled Brian on the subject of the fans dismissing the new material in favour of the old stuff, Brian's rejoinder to the fans was devastating in it's open frustration and dismissal - "F... 'em". A further observation from my source illustrates the internal framework of the band; "Mike points and Al jumps". Another comment was, "Why call his band Mike Love's Endless Summer Beach Band - isn't that just what the Beach Boys are now?".

Time was getting on and, as the traffic through the office was getting heavier (and I wanted to spend some time on the beach before making tracks back to Hollywood), I decided to explore one more area before taking my leave, that of the "British BB" and his status in the band. Which turned out to be rather less than we had been led to believe. As soon as Carl's back, Adrian Baker's out; as for his helping out in the areas of production and composition - no. Related to me, Adrian Baker is simply another in the long line of stage backing musicians. Sorry, Ade, but there y'are.

"HI, I'M DENNIS WILSON..."

Strangely enough, it was just as we'd finished going through the band's personal relationships when there was a sound from without remarkably like an off-key foghorn. "Uh-oh, it's Ratso Rizzo", remarked Katy (which left me none the wiser) and rose to open the office door. Before she could, however, the portal all but flew off it's hinges to reveal what looked like an animated mushroom bearing a bunch of flowers. The apparition crossed to Katy's desk, uttered a few words of apology, presented her with the flowers, kissed her hand and, having been told who I was and where from, extended a hand, explaining "Hi, I'm Dennis Wilson", at the same time removing the immense straw hat which had previously hidden the unmistakably craggy features of the drummer, previously clean-shaven but now sporting a promising few weeks worth of undergrowth. He looked fit and, if the way my hand was crushed is any parameter, felt the same. The initial introduction struck me as so hilariously redundant - who else could it be (once the hat came off)? - that I found myself

RARE PICTURE SLEEVE NO.5:







**MERRY CHRISTMAS  
FROM THE BEACH BOYS**



saying, "I know who you are!", which brought forth a throaty chuckle and, "I guess you do!". Sadly, I'd struck out in the sit-down-and-rap stakes as Dennis had come down to organise his drums for the upcoming tour and time was at a premium. Nonetheless, he took ten minutes or so to ask how I liked California, why I was here (my "because of you" reply amusing him greatly) and answer the two pertinent questions I could conjure up at such short notice. No, he hadn't done any solo recording for a while; "My voice...." and I must admit that, though adequate for speaking, he sounded much too husky for any vocals. The other question was answered by an expression which said more than any words ever could, one which confirmed something I'd heard from a source very close to the band; "Brian was very sick on the last tour; he still is. He shouldn't be touring."

Time was pressing, so with another bone-crushing handshake Dennis breezed through to the equipment store next door and began sorting out his kit, breaking off to have an hilarious mock (?) shouting match with Jason concerning the ownership of a surfboard. Finally the van was loaded and Dennis departed, with a wave and two archetypal California girls sharing the cab.

Ten minutes talking to someone in a busy office hardly constitutes the basis for a detailed character analysis.... but someone as intense as Dennis cannot but help send out signals, and at the mention of Brian's name, the feeling of compassion was almost overwhelming, whilst the look said, "what can I do - it's all been tried".

#### BRAND NEW OLD FRIENDS

For just the briefest moment, as the Keeper of the Tapes shuffled his precious charges into some order, I was struck by a shaft of doubt; supposing all my dire predictions were correct and that the material I was about to hear was mostly poor to average - how could I then justify the expenditure of thousands of dollars and tens of thousands of miles in their pursuit? Conversely, if the songs were good, how could I reconcile this with my past theories and utterances on the subject? I pondered and came to this conclusion; if I didn't think I could wriggle out somehow, would I be here?

Eventually, the Keeper turned to face me; "I was going to go through them by year but I reckon it's better just to dip in". So saying, he pressed the key - and for the next few hours, my view of the Beach Boys canon took on a different aspect.

"Stark naked in front of my mirror" is a pretty rivetting opening line from anyone, let alone the Beach Boys in 1970! Thus opened "HELP is on the Way", a Sunflower reject resembling "Add Some Music" on it's delicate feel, tinkling track - banjo, marxiophone - and superb group harmonies. For good measure, the song takes in "enemas and stomach pumps" and "yummy carrot cookies" before winding up with a plug for the Radiant Radish. A vintage early '70s cut which, when exhumed for "Adult Child", was slightly remixed - to it's detriment, sadly.

Next up came a batch of songs, intended for the aforementioned "Adult Child", which impressed me as "Love You" out-takes and were most definitely Wilson Brothers as opposed to BB cuts. "Lines" was a classic BW 'slice-of-life' opus about going to the movies, much in the mould of "Airplane" with a rocking second segment. "Everybody's Gotta Live" solved a question we've all been asking since 1977 - just how do you fit "A cigarette butt when you flip it in the water/goes 'Pff!'/but the trick is you shouldn't laugh" to music? If you're Bri, it's easy and the result is a delight (if you liked "BBL"), keyboards everywhere and a great organ tag. Of this group, the best was "It's Tryin' to Say" or "Baseball's On" with Dennis in great (for him) vocal form, dumb but likeable lyric ("Batter swings and the ball goes sailin' out in the crowd") and an ascending chorus which I never thought he'd make. A tantalizing glimpse at what might've been.

The next cut brought me back to the harsh realities of the BB camp. Just as Mike parades his cousin onstage these days, so he paraded his 'concern' for him when he composed "Brian's Back". Reducing Brian's personal and professional traumas to "Well I know he's had his ups and downs", referring to the Lp he initially hated as "a sensation" and "ol' 'Pet Sounds'" and the piecemeal lifting of the tag from "You Still Believe in Me" immediately alienated



me from this song (which is a different mix from the one aired on the radio), even though, in itself, it's not so bad, though an instrumental middle-eight kills it stone dead. I could'n't live with this song, were I Mike and had a conscience....

Sensing the effect the song had had on me, the Keeper dipped way back to 1969, perhaps earlier, and played "Two Can Play (Games)", a marriage of "Busy Doin' Nothin'" lyrically and "How She Boogalooed It" melodically. Sparse acoustic, organ and snare backing left plenty of space for some genuine BB one-take vocals. Back then, Bri could poke fun at himself - "I'm fat as a cow/Oh how'd I ever get this way?" - whilst hinting how things really were; "In the morning people are so happy/That's the time that I'm the Mr. Businessman". Under two minutes of instant sunshine.

A spate of alternate (read 'original') mixes followed; a much, much rougher "Shortenin' Bread" left me wondering howcum Carl didn't do himself an injury, gettin' down so much! The much-discussed long mix of "Rock & Roll Music", again rougher with extra guitar licks and all the verses of the Berry original, was followed by a sumptuous version of "Big Sur" from 1970 - a different tempo, lush Bri production and an extra couplet at the end - and a mix of "Hey Little Tomboy" with a sparser backing track and an hilarious spoken section during the middle eight, guaranteed to have the women's libbers up in arms; "Fine little thing.... take her out a time or two". Finally, in this segment, the long mix of "Til I Die"; that's right, the one I said was a fake - only I was 100% wrong and I admit it. Hearing this song on a very good quality tape negates all my reservations; this is a genuine Brian Wilson song and a very good one at that.

The Keeper switched tapes and suddenly an airplane engine burst from the speakers, splicing into a honky-tonk piano overlaid with crowd effects and insane cackles from Brian. Before I could ask what the hell was going on, Mike bounced in with a bass line which explained it all; "Loop de loop, flip flop, flying in an airplane". Before I could draw breath, the rest of the Boys jumped in behind him and the air was thick with voices and effects (swannee whistles?); a verse emerged from the cacophany and was gone almost before I could register who'd sung it (Brian the first time, Al the next two); more effects (a dive-bombed rooster?) and always the song moved up and on, a higher key and more noise; an acapella section, a false fade and it was done. I checked my watch. Under three minutes. Incredible. A circus, a Mack Sennett Keystone Kops chase on disc. I felt drained. God help us all if the fifteen minute version ever gets loose.

Sensing the need for a period of recuperation, the Keeper switched tapes again, observing cryptically, "Don't pre-judge these". All was soon clear as the dulcet tones of His Love-ship wafted from the speakers and I realised I was listening to selections from "First Love". The title cut slid down with very little fuss, nicely anonymous, but the next, "Little Lela" bounced along very nicely indeed. A rougher and stronger version of "I Don't Wanna Know" forced me to admit that the man wasn't all bad, as did a simpler version of "Sumahama" (no Japanese lyric) whilst "The Right Kind of Love" swung between ballad and rocker with great dexterity. But it was "Viggle" - pronounced vid-gie - which really took my fancy; a cross between "Wonderful" and King Harvest's "Vaea", with a sweet ocarina hook line, the only way to describe this song is Nice. From the snippets I heard - "Brian's Back" aside - I venture we've missed out with the non-release of "First Love". (Hey, did I really write that?)

Nicely rested from the exertions of "Loop", the Keeper next played a selection of BB covers, leading off with "Carnival", a non-lyrical rendition of the old standard "The Loveliest Night of the Year" lasting less than a minute. Hot on it's heels came "Seasons in the Sun", not strictly a cover as Terry Jacks did his version four years later.... but not strictly a BB song either; the feeling was missing, the production accomplished but sterile. Jacks' 1974 hit was almost a carbon copy of his arrangement of it here.

From 1977 came "Deep Purple", one of Brian's few musical errors. The Dick Reynolds arranged backing track was immaculate in it's layered textures and swirls, but Brian's voice just wasn't up to it; I winced all the way through. Going back one more year, Alan delivered his customary excellent vocal recounting the life "On Broadway", buoyed up by a very good production from Brian and some great sax from Steve Douglas. The next song, quite simply, blew me away; ever since I heard of it's existence, I'd mentally filed "Michael Rowed the Boat Ashore" alongside "Ding Dang" as a BW musical joke. Wrong, wrong, totally wrong; this

track is simply magnificent. In one song, Brian pulled together all the elements he'd used during the preceeding 15 years (with an especial nod to "Sloop John B"), given it his best production and arrangement of the 1970s and created the ultimate Beach Boys song. I guarantee you could play this to an illiterate Eskimo and he'd say, "Ah, Beach Boys!". If I seem to be going over the top, it's because I can't begin to convey how outstanding this cut is; everything, from Mike's doubled lead to the steel drums, is just perfect. The reason why this never made it onto "15 Big Ones" is self-evident; it would've made the rest of the LP stink.

To calm me a little, the Keeper next aired some old friends of mine, and after all the years, it was a great joy to hear "San Miguel", "I Just Got My Pay", "Good Time" original mix and "Lady" in high quality stereo.

I seem to remember a STOMP some time back when Mike Grant bemoaned the lack of a new Xmas Album and asked for the release of the 1977 Xmas sessions. Well Michael, the material I heard from those sessions was mostly uninspired and on occasions, downright bad. "Christmas Day" was the worst offender, with a Mike Love vocal so bad I wondered if this wasn't perhaps just a scratch attempt. Carl's attempt at "Go & Get That Girl" was almost as bad, the song seemingly in the wrong key and, compared to the Celebration cover, badly arranged - I can't believe Brian had anything to do with these cuts. On the other hand, his own "Winter Symphony" was very fine, with the added bonus of a good BW lead vocal (duetting with himself). A strong hook and "Penny Lane" - type horn arrangement elevate this above the rest of the sessions... bar one. Dennis' "Morning Xmas", with its dense textures, shifting tempos and sparse lyric, imparted a very special Christmas feeling, even in early fall with the sun streaming through the windows. Finally, a remixed and partially re-recorded "Child of Winter" struck me as tired and not as much fun as the 1974 version.

Moving up a year or so, the Keeper next offered "Our Team", an "MIU" out-take, though for the life of me I can't see why. It's a fun-if-dumb song about team spirit - "You'll never lose it/With us you're still number one" - with some nice flute riffs from Charles Lloyd. To follow, the remix of "School Days" intended for 45 issue; a looser version, with the drums pushed up front, less sterile than the "KTS" cut.

To close this almost-unbelievable session of archive material (by now I was suffering from severe overload and having trouble correlating all I'd heard), the Keeper turned to me with an amused expression and said; "I'm told you don't believe these are any good as they've not been released yet. Well..." And for the third time that afternoon, I was proved wrong. "It's Over Now" and "Still I Dream of It" are both very fine songs, songs by Brian Wilson about Brian Wilson. "It's Over Now" utilises progressions and chords unusual in even a BW song, and Carl and Brian (with help from Marilyn) adopt such unusual phrasing that at first, it sounded completely out of key but on a second run-through, it all fitted, and the sense of loss and desolation was almost too intense. "Still I Dream of It" went further yet; a totally Brian solo (the Reynolds arranged backing aside - he also did "It's Over Now"), it went beyond the loss; to realisation - "I made mistakes today/Will I never learn the lessons that all come my way" - through wry humour - "When I was younger/My mother told me Jesus loved the world/And if that's true then/Why hasn't he helped me to find a girl?" - and finally, optimism; "Someday I'll find my world..." Sadly, Brian never found his world (rather, it was denied him) and we are the poorer for it.

The Keeper saw me to the door and, as I mumbled my inadequate thanks, smiled and left me with a parting remark which still has me wondering; "Always leave them wanting more... keep them guessing".

#### THANK YOU VERY MUCH

With so many people to thank, by far the easiest way to avoid leaving someone out is to do it by area, so here goes:

America in General: Delta and United Airlines, US customs & immigration (for letting me in and out!) and, of course, the Keeper of the Tapes. Cleveland: Gene Davidson and family. Bristol, Connecticut: Don Cunningham, Andrew Popinchalk, Paul Kricksun, Dale, Joe and Mary-Grace. Newark, Delaware: Rick & Andrea Smith (and of course Kelly-Lynne), Rick's family,



Anthoula. Greensboro, N. Carolina: Dave Haneline & family, Liz, everyone at WCOG, especially Buddy & Wilson. Kansas City: Ken Shipley. Los Angeles: Everyone at Brother, especially Katy, Dennis Wilson, Dave Leaf (in spirit), the LA RTD & the General. San Fran: Les Chan & friends. Sacramento: John Pickens & family.

And finally, in England: my parents, Barry, Jan, Mrs. Walkley, Roy, John Tobler, John Porteous, Sonia and the staff at Farnham Travel and, last but by no means least, and without whom the whole trip would've been impossible - ME!

...AGD

## KIRSTY MACCOLL - YOU STILL BELIEVE IN ME - POLYDOR (POSP 368)

It has become a sad fact of Beach Boy history since 1976 that cover versions of other artists material play far too large a part in the groups recordings. Especially when one looks back at Beach Boy versions prior to 1976, I would gladly claim their version of Why Do Fools Fall In Love as the definitive cut, and I don't think Miss Ross should have bothered. The Beach Boys version of this has Brian with a very rare appearance on an up-tempo lead.

There are not many covers of Beach Boy originals I care to remember anyway, and (cap in hand) my favourite being the London Welsh Male Voice Choir with their rendition of God Only Knows (er! sorry), because it retains a large amount of feeling. Had I been told a recent English top ten artist was to release a cover of a Pet Sounds track I would have thought, how awful, and probably 'here we go again', God Only Knows or Wouldn't It Be Nice, and the idea of You Still Believe In Me being covered would have caused cries of 'I'll fill my ears with cotton wool for 3 months'. However, it didn't quite transform in that way. Mike Grant turned up here at '42' early November and gave me a tape he had partly recorded this record on from the radio, about the last third as it happened, so most of what I heard was a line or two and then that glorious harmony that completes the song. 'Who do you think this is by?' he asked - I didn't know until he gave me an obvious clue - then - really. 'It's good isn't it'.

The original is perfection (full stop), and to think a girl who previously was a member of a punk band would even attempt this song is, well, unbelievable. Of The Beach Boys she has said 'Difficult to limit myself to one track of theirs, but this will always be magic' (referring to Surf's Up). Well that's a good start and gives an insight on her views of their music.

A week later Stuart Colman played the disc on Radio London and described it as 'a very brave single'. It's better than that, it's marvellous. I have rewound my tape of the London airing many times and it sounds even better. Kirsty has real taste and deserves a real nod of approval from STOMP readers, not only for her choice but also the arrangement of the track.

Cover discs are really an off-shoot of collecting for reasons I explained earlier. And this is a must, I can't see any of you not being at least impressed.

If the music press reviews give negative comments it would only prove to me that they don't know a good record when they hear it, especially when you consider the appalling releases in recent years. But for Kirsty MacColl 'You Still Believe in Me', it is a rose in the middle of a garbage dump.

...ROY

## 20 YEARS OF BEACH BOYS

By the time this is read the Beach Boys will have existed for 20 years. There will be those who will get out the flags, have a party and celebrate a great achievement, but I won't be one. Dissillusioned I pose the question - has it all been worth it?

The 60s, as we all know, were fairly lucrative times for the group and fans alike. Certainly

it was less than plain sailing, but there were plenty of fine albums and music, an abundance of hit singles and frequent tours. And, with the onset of the 70's, things looked even better with the release of SUNFLOWER - an absolute gem.

SUNFLOWER was strangely ignored as were many of the Beach Boys releases in the 70's. Perhaps it was due to an uninformed public and record company problems or perhaps the lads were finding it tough going without Brian.

Yet the live shows still packed the halls, thus enabling the Beach Boys to continue.

However, with the return of Brian in 76 everything looked set for a renaissance; a tentative comeback album was followed by a much stronger set in LOVE YOU, but then something went wrong. A couple of LPs were cancelled and we were served with three fairly dismal efforts, all minus real involvement from Brian. But the live set remained strong and the 20th year approached.

With the demise of the stage show, the slim chance of any new material and the lack of Wilsons, that 20th year has become merely a number and nothing to celebrate. But shouldn't the apparent existence of Brian serve as a modicum of hope? Unfortunately the answer is no, he has been hurt once too often. In their 17th year he decided to try again; LOVE YOU marked his return and two following albums should have consolidated that return. But nothing had changed, again he was hurt and again he retreated probably for the final time.

So Mike Love's band reach the magic 20 years, but surely the price has been too high?

...COLIN DALLOW

Firstly, I think they are the GREATEST, I think they are capable, if they really want to, of recording such great songs as in the 60's (their SMILE and pre-SMILE songs were really good!). They are fine musicians, and with some young guys (as Adrian Baker) they can 'do it again'.

Unfortunately I've not been able to see them live, as I have only been a fan for five years or so and they have not played in Switzerland in this time. The critics always write, the Beach Boys should perform more songs from the 70's on stage. Well, they're sure right, but the young kids who see them for the first time like to hear the old stuff, their greatest hits, Surf's Up!

Since MIU I think there are some great songs on their albums. I'm looking forward to the next BB-LP. You want to know the day the Beach Boys will split? God only knows! But Dennis Wilson once said 'I can tell you the day the Beach Boys will no longer exist - never, we'll be on stage in wheelchairs'. Beach Boys forever.

...DANNY BOSSARD, Switzerland

Thank you Colin and Danny for your two contrasting views on the Beach Boys 20 Years, it's interesting to have an insight on your views. I'm sure there are many, many more opinions out there on the life of the Beach Boys, so 'roll 'em in' so that we can print them in the next issue. ANN

## QUESTIONS & ANSWERS

From Robert Wardle:

- Q: Were any of the Beach Boys on JACKIE BLUE by the Ozark Mountain Daredevils?  
A: No, at least no credits appear on the album sleeve.  
Q: When is the release of the Beach Boys movie that we heard about?  
A: Presumably you mean CALIFORNIA BEACH which still hasn't got beyond the planning stage.  
Q: Which is the rarest - SURF'S UP on yellow Brother Reprise label or black Stateside.  
A: I would say black Stateside, but neither are particularly rare yet.



From Anthony Mitchell:

- Q: On the GOLDEN SUMMER compilation album there is a different version of Surfer Girl. Which is shorter than the original?
- A: Surfer Girl is the original Demo version recorded along with SURFIN' and SURFIN' SAFARI which have appeared many times on an album called BEST OF THE BEACH BOYS 61-63, available on many different labels. Springboard, Scepter and Wand to name but three.

From Joy Hook:

- Q: How did Brian Wilson become deaf in one ear and is this still so?
- A: According to David Leaf's book the origin of Brian's deafness is not known and he is apparently still deaf.

From Phillip Parfitt:

- Q: I don't normally read the music press but I hear that Carl has left, or even worse that the band have split up altogether, can you confirm or deny this?
- A: Carl has left the group but they (and we) still hope that he will return, but the rest of the group have not split yet.

From Sudhir Jolly:

- Q: On how many songs did the Beach Boys and Jan & Dean collaborate and could you name the songs?
- A: Without session details it is very difficult to know exactly which songs they collaborated on but Brian did write the following songs for Jan & Dean - Surf City, Drag City, Sidewalk Surfin', Dead Man's Curve, Ride the Wild Surf, Surf Route 101, New Girl in School, She's My Summer Girl, Surfin' Wild, Gonna Hustle You and Move Out Little Mustang. Brian probably sang on most of them.
- Q: Are the SURFIN' USA and SHUT DOWN VOL. 2 LPs available on any form of re-issue?
- A: Both are available as US import re-issues. SHUT DOWN VOL.2 has been retitled FUN FUN FUN and is minus two tracks - In the Parkin' Lot and Cassius 'Love' versus Sonny Wilson.

From Toby Richards:

- Q: Why hasn't Dennis released any further solo albums after the critical success of PACIFIC OCEAN BLUE?
- A: Recently (i.e. the past year or two) Dennis' voice has got so hoarse that he can't sing. However, he has a whole LP - BAMBOO, and various other cuts 'in the can', the non-release of which can be attributed to (i) the state of the band at the time and (ii) being dropped by CBS in 1978.
- Q: What form will Brad Elliott's book take and who are the publishers?
- A: It will be published by Perian Press (hopefully early next year) in hardback at about \$15. There may be a paperback, but this is still being negotiated.
- Q: Has Al finished his solo album yet and what is the track listing?
- A: It's very doubtful if Al will ever do a solo LP, despite what he told me in London last year.

...MIKE AND AGD

FOR COLLECTOR'S ONLY

With this being the year of the medley, surely no other group or artist had had so many medleys with basically the same songs as the Beach Boys. There was Gidea Park, California, Cantina Band, Aero and the Beach Boys own version. I also read that the Surf Punks had recorded one but I never got to hear it. The Beach Boys own version reached No. 12 in the US charts making it their biggest US hit since Rock and Roll Music, which peaked at No. 5 in 1976 and incredibly before that Heroes & Villains also reached No. 12 in 1967.

As promised in the last issue the following are the top ten UK single values:

1. Child of Winter	K14411	£20.00	(not issued)
2. Sound of Free/Lady	SS2184	£12.00	
3. Ten Little Indians	CL15285	£8.50	
4. Gettin' Hungry	CL15513	£8.00	
5. Caroline No	CL15438	£7.50	
6. Surfin' Safari	CL15273	£4.50	
6. 20 Golden Greats promo 45	PSR402	£4.50	
8. Surfin' USA	CL15305	£4.00	
9. Fun Fun Fun	CL15339	£3.50	
10. When I Grow Up	CL15361	£3.00	

Next issue we'll have a list of all Beach Boys US and UK solo singles.

...MIKE

### LETTERS

STOMP,

The letters in Issue 27 were especially phlegmatic to the real crisis within the Beach Boys syndrome, Brian's sinister manipulation by Mr. Love and Co. Everyone thinks that a kick up the backside is all Brian needs to create some decent music. Like Neil Young says 'There's more to the picture than meets the eye'. In reply to Nick Baker's letter hailing his namesake as the saviour of the Beach Boys and corresponding obsequious sentiments expressed. I believe that any fan who genuinely cares for the band would whole heartedly welcome changes within the ranks. But recruiting Adrian Baker on a full time basis would surely be taking yet another destructive step backwards. So Nick doesn't rate Ricky Fataar or Blondie Chaplin? For all Adrian Baker's singing and instrumental abilities, is he capable of writing quality songs to equal Leaving This Town?

Surely, the ultimate sell-out would be recording 60's style songs. Bruce Johnston's reasons for inviting Adrian into the band appear dubious to say the least. Is the Man who single-handedly blitzed the vinyl credibility of the Beach Boys with the last two production /demolition jobs grooming a successor? Maybe that's too pessimistic, but consider the iron similarities; how Bruce was originally brought in to replace Brian on stage, and now Adrian's introduction in the absence of Carl.

O.k., so I'm inflicted with Beach Boys Stomponia! but don't be surprised if the distinguished producer of Gidea Park and Liquid Gold is directing the Beach Boys Bruce Johnston style in a few years time. Honestly Nick, would you have Gary Usher produce your solo album.

...MIKE DALY

STOMP,

To start with I would like to congratulate Andrew and everyone at BB Stomp for producing such a good quality, interesting mag. But back to the point...

It looks like SMILE will never be released. The album Beach Boys faithfuls have waited 14 years for has yet to appear. Admittedly, back in 67 I was only five years old, but SMILE is the LP I, and doubtless millions of others want to hear.

I bought my first BB album five years ago on the strength of TV advertising 20 GOLDEN GREATS. I liked it so much I began to collect all BB material. One of the first few LPs I purchased was 20/20, and the track Cabinnesence had me spellbound. As my collection enlarged I gathered more information on SMILE (with some help from John Tobler's BB biography). I was entranced with Cool Cool Water, Surf's Up, Vegetables etc. After hearing these tracks, all I can say to the Beach Boys is please please please, gives us what we



want and release this record from it's shroud of mystery. Brian Wilson and the Group should consider their fans who have waited long enough for this object of secrecy (I myself would pay any price to hear the original tracks from 'Element Suite' and the famous 'Fire' track!)

...ROB WARDLE

STOMP,

All of us are crying out for new material from the guys, or as this doesn't seem likely, to release those "stashed tracks" lurking in the dark vaults in Santa Monica. Well perhaps we can help things along, just perhaps.

Today I have written to the studios suggesting just this. But what if a hundred or so such letters turned up on the front door mat. Perhaps an idea might just bud in the minds of Brian & Co.

If you'd like to drop them a line the address is: Brother Recording Studios, 10880 Wilshire Boulevard, Santa Monica, CA 90024, and address it to your favourite Beach Boy.

...STEVE ROWDEN

STOMP,

This letter is mainly to inform the 'team' that I think the magazine is superb. It is well versed and up with the latest record releases of the Beach Boys. I agree with many of the contributors of the mag, about why the Beach Boys do not produce any new material. I think the BB need to have more of their recent material from 1970 onwards rather than the classic 60's music (good though it is). Their records need to be plugged, just like all the other groups on radio. The Beach Boys after 20 years in the music business have lost no more ability than those new groups (looking like pirates) not to mention any names, have got. The Beach Boys records need to be promoted just like any other group is.

Finally, it would be nice if their could be a few articles in STOMP that are complimentary rather than pessimistic.

...ROLFE JONES (Age 16½)

STOMP,

After reading the last issue of STOMP it is quite obvious to me that the sooner the Beach Boys (perhaps more appropriate the 'Love Boys') call it a day, the better it will be for everyone concerned.

Like every single person reading this now, I have finally realised that I have been fooling myself for the past five years waiting for that 'album that's going to knock everyone out'. Apart from perhaps the LIGHT ALBUM, excluding that disco extravaganza, all releases from BIG ONES onwards should be burned by every fan. Not one is worth anything.

Brian Wilson should have remained in his room. The Beach Boys should have extended that period of no new album release to 1979, making LA the only group release since 1973. Carl and Dennis Wilson should have gained control of the whole institution and not permitted Love to have anything to do with The Beach Boys except sing.

But none of this happened. Instead Brian did come out of his room, the band did release albums through that period, Carl and Dennis did not gain control and Mike Love has done everything in his power to turn the BB from a group of accomplished musicians and vocalists into an aged balding flat hollow pack of geriatrics.

Finally, before you grab that pen and paper to retaliate to this, play those albums,

BIG ONES, LOVE YOU, MIU and K TSA. Now play PET SOUNDS and SUNFLOWER. See what I mean. 'When I Grow Up' uh, (P.S. Beach Boys Mudley, ah, Medley made No. 4 out here).

...NEILL GODDARD, New Zealand

(Help! the typewriter's just blown up, Oh it's o.k. now I've given it some repair music - BIG ONES, LOVE YOU, MIU and K TSA).

ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS.....  
(£1 per ad, maximum 50 words)

WANTED: Any tapes/recordings of interviews from TV/radio broadcasts, especially from the late 70's. Send details to Douglas Crombie, 14 Churchill Drive, Dingwall, Ross-shire, IV15 9RD.

FOR SALE: Ten Little Indians/County Fair US single with Picture sleeve in fair condition. Offers to: Roddy McLeod, 21 Hamilton Drive, Elgin, Moray, Scotland.

FOR SALE: Fantastic concert and off-stage photos of the Beach Boys. For list send \$1.50 (overseas) or 50¢ (US) to Terry Hartman; P.O. Box 20103 - BBS; Cincinnati, Ohio 45220, USA.

The GERMAN BEACH BOYS FAN CLUB has released a special mag with all the picture sleeves from the BBS 45s released in West Germany from the beginning to now. It is a limited edition of 100 copies with an approximate cost of only £3 (UK) and \$6 (US), cash. Please send your order in now to : Beach Boys FC, BRD 6083 Biebesheim, West Germany.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans. Send 3 reply coupons (from P.O.) to Stephen McParland, 2 Kentwell Avenue, Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to P.O. Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. The subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Biebesheim, West Germany.

ADD SOME MUSIC is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood Connecticut 06210, USA.

THE BEACH BOYS AND THE CALIFORNIA MYTH is available from Peter Reum, P.O. Box 1532, Greeley Colorado 80632 USA. Price \$15 postpaid (add \$3 for airmail postage if desired) and allow 4-6 weeks for delivery. Please send international money orders only, cash gets stolen in mails.

Back issues of PET SOUNDS are available from: Peter Reum, P.O. BOX 1532, Greeley, Colorado 80632 USA. Issue 1, \$1, Issue 2, \$1.50, Issue 3 out of print, Issues 4 & 5, \$2. All three \$4 to order send international money order ONLY + \$2 per order for airmail delivery.

#### NEWS EXTRA

Carl Wilson who is currently working on his second solo album is set to return to the studio in February 1982 with The Beach Boys when they start cutting tracks for a new album. Carl has co-written one song on the new solo album from Chicago Member Pete Cetera, Carl was also involved in the mastering of the tracks for the 'Ten Years of Harmony' album.

Recent Mike Love and the Endless Summer Beach Band concerts have included the unreleased song 'California Beach' and Mikes version of 'Imagine' as a tribute to John Lennon.